

David Manley's Notes On The Recording

The heart and soul of any recorded sound must surely be the acoustical properties of the room or hall itself, and the microphones being used within that acoustic. I designed the acoustics of the VITAL studio in Chino, California, for 'purist' recording-techniques only, with all the music played 'live' and captured straight onto 2 stereo tracks

Every single piece of equipment in the (entirely tube, entirely analogue) recording chain is of my design and is built in our factory in Chino. Somewhat unusually, this includes the microphones themselves. No equalization of any kind is employed. We fully updated the mechanics in the 1/2 inch 2-track Studer C37 analogue tape deck which contains only our Manley pure tube circuitry.

Todd Cochran is a born and bred San Franciscan. His parents both being serious musicians, Todd's formative years were pointed strongly toward the classical... his early piano studies with Geraldine Linegar enriched his classical training and (in Todd's words), ".....taught me not only theory, technique and repertoire but the intimate connection of music to life and human emotions...." He has performed on stage with Dizzy Gillespie, John Handy, Roland Kirk and Peter Gabriel: his recording-studio experiences ranges from Santana through Phil Collins, Jim Capaldi, Jeff Beck, Carl Palmer, Quincy Jones, Aretha Franklin, George Benson, Grover Washington Jr., Maynard Ferguson, Rod Stewart, Burt Bacharach, Neil Diamond, Freddie Hubbard....the list goes on..... However you will listen the kind of music that Todd really enjoys making and composing. May you richly enjoy it. Brilliant Corners - is a unique Thelenious Monk composition I have always enjoyed. Monk's music has great style and speaks of optimism and hope.

Munungo Jackson, though having become a living legend in his own lifetime as THE master of international percussion rhythms, actually hails from Los Angeles where he was born into an intensely musical musical and theatrical family In truth, Munungo sees himself as a "drummer" (rather than "percussionist") because he feels called to communicate his thoughts in the drum languages of the world with a total dedication to authenticity and absolute sincerity to what he views as the lifeblood of African culture. Munungo has made important rhythmic contributions to such stars as Sting, Kenny Loggins, Stevie Wonder, Miles Davis, George Duke, The Pointer Sisters and Diana Reeves.

Drums, Drums, Drums - is dedicated to the drums of the Third world Countries of Africa, North and south America and the Caribbean, written and performed by noted poet Rabia Rayford. The rhythm is a conglomeration of indigenous rhythms from the home countries of the various drums mentioned in the poetry. Later, the marimba joins in to round out the melodic structure of the piece.

The recording of this session with "**The Doctor**" was memorable for me in many ways. Firstly, Doc Powell was so well prepared and in command of his music that the whole album sailed through in about six hours!... Thereby leaving me with very little production work and able to concentrate on the sheer sound and the joy of his masterful talent. Secondly, it was our first session to include "JULIUS" - the pet name for our newly arrived 1930 BLUTHNER 9 foot 3 concert-grand, the rarest piece of Julius Bluthner's Aliquot-strung genius in piano design. Rodney Franklin fell instantly in love with our Bluthner and, no doubt, Julius inspired him to tremendous heights in his performance. Impeccable indeed was Doc's choice of the other sidemen; with Reggie Hamilton on basses and Michael Baker on drums made for a star-studded backing group... who, generously, allow Doc to shine in the forefront. Third & Lastly, I was personally honoured that Doc chose to amplify his Gibson 335 guitar through a stock VTL 80 watt amplifier. What an enjoyable session! **All Right Now** - I penned this composition while recovering from a bad case of food poisoning during which I really had the blues! The title "All Right Now" is self-explanatory.

David Manley - California, 1991 - 1992



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the Art of Listening





SIDE A

› Astor Piazzolla Milonga de l’angel 7’ 07”
Salvatore Accardo: violinist and conductor Orchestra da Camera Italiana

› Heinrich Ignaz Franz von Biber Sonata n° 12 4’ 27”
L’Ascensione in C major
Marco Fornaciari violin, Leonardo Colonna double bass, Ernesto Merlini organ

› Antonio Vivaldi Le 4 stagioni RV 315 “L’Estate “ Presto 2’ 41”
Marco Fornaciari: maestro concertatore and solo violinist fonè ensemble

SIDE B

› Todd Brilliant Corners, Thelonious Monk 5’ 17”
Todd Cochran: piano and voice

› Munyungo - Drums, Drums 4’ 19”
Munyungo Jackson: percussion

› The Doctor - All right now 4’ 45”
Doc Powell: guitar

A day which will last forever in my audiophile memory is the one in which I met the most special turntable in the world, the legendary Caliburn by Continuum. When I had the possibility to listen to my recordings on vinyl Signoricci 200g. with this turntable, I felt a unique emotion, like the one I have only when I listen to the original analogue master. In fact I realize and play my masters with an absolute quality reference as the Ampex ATR 100, 2 tracks, with ½ inch rec/play heads and with tape speed at 76 cm/sec.

This is the same emotion felt by the Gentlemen of Continuum and by the public attending the auditions; it united different persons with different cultures, nationalities and sensibilities..... this is the strength of Music which has in quality a common factor.

With this turntable I could listen to many more musical details, more emotional sounds, the geometries of the ancient original places I selected as locations for my recordings, I could listen to the air which is in between the playing instruments, the feeling of the performing musicians..... I could listen to more music!

But the emotion didn’t stop in those moments, the Gentlemen of Continuum wanted it to continue in more and more listening. They asked me to make a track selection from my catalogue, some classics and some jazz, to create this Continuum Signoricci Vinyl, 45 rpm, 200g. Limited Edition 496 copies, Printed in Japan which will surely become a reference for the worldwide audience which loves the real sound, natural, contaminations free, 100% analogue.

I wish you a good listening,
giulio cesare ricci
founder and president, fonè records

Choosing six tracks from my fonè catalogue for a Signoricci LP named after a turntable that I consider the best in the world has not been an easy task.

The 3 tracks of side A are from the fonè classical repertoire while the other 3, in side B, are taken from the Manley Jazz repertoire.

SIDE A opens with one of the most significative tracks of the project I have realized with **Salvatore Accardo** and **the Orchestra da Camera Italiana** dedicated to **Astor Piazzolla**, the **Milonga de l’Angel**, in the versionm for violin and strings by Salvatore Accardo and Francesco Fiore. In Salvatore Accardo’s words “I believe that Piazzolla’s place is with the great musicians of the 20th century, like Gershwin, who have been able to convey into their compositions, in an absolute original way, the musical currents of their time, thus creating a personal and highly distinctive style. If you happen to listen for the first time to one of his pieces, you understand immediately that it’s by Piazzolla. His melodies are unique, yearning. And so is the rhythm”.For the Astor Piazzola project Salvatore Accardo played the violin Stradivari “Hart” 1727, previously used by the great Zino Francescatti. I made this recording at the Sala del Pontificio Istituto di Musica Sacra in Roma.

Then I have choose a Sonata, **n° 12 the Ascension, by Heinrich Ignaz Franz von Biber with Marco Fornaciari** - violin, Leonardo Colonna - double bass and Ernesto Merlini - horgan. This Sonata is part of the “Sonatas of the Holy Rosary” in which Biber, bohemian, and considered among the greatest violinists and composers of the XVIIIth century, describes the holy mysteries one by one, prescribing to the violin a different tuning for each Sonata in order to better differentiate the spiritual atmosphere. Marco Fornaciari played a Floreno Guidante violin, 1740.

I realized this recording in the ancient Prepositura di San Verano, in Peccioli - Pisa.

SIDE A closes with the Presto from the “Summer” of Vivaldi’s Four Seasons, with Marco Formaciari - Maestro Concertatore and solo violinist - and the fonè ensemble. The Four Seasons are a success the renew and strengthen itself at every listening and specially at every meeting with the public, since about two and a half centuries. It can be certainly said that it does not exist a page of the classical repertoire more universally known. For the recordings of the Fours Seasons Marco Fornaciari and the fonè ensemble played the famous instruments of the Palazzo Comunale di Cremona Collection:

› Violin Antonio Stradivari: “Cremonese” ex Joachim, 1715

› Violino Giuseppe Guarneri:”del Gesù” - “Stauffer”, 1734

› Violino Andrea Amati:”Carlo IX di Francia”, 1566

› Viola Antonio e Gerolamo Amati:”Stauffer”, 1615

To be highlighted the use the dooble-bass Gasparo da Salò: “Colonna”, 1590

It is the first time in the history of the del Palazzo Comunale di Cremona Collection that all these instruments have been used for a recording which I made at the ancient Church of San Sigismondo in Cremona. The three tracks on SIDE B are three recordings realized by the legendary David Manley, an historical figure of the worldwide hi-fi realm.

David Manley, who has linked his name to esoteric electronics, has also signed a series of completely analogue recordings which represent an absolute reference from the quality point of view in the jazz genre.

I acquired and used the original master tapes to recreate the quality of these superb recordings in this Super Vinyl 45Rpm 200g format - Made in Japan - title.

giulio cesare ricci, 2009